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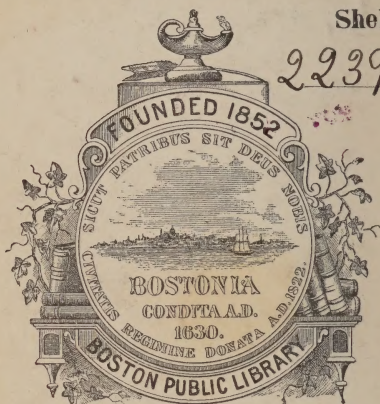


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HISTORICAL EVOLUTION



OF
WOMAN'S HEAD WEAR

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HISTORICAL EVOLUTION

OF

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WOMAN'S HEAD WEAR

AN EXPOSITION OF THE CHANGES THAT HAVE
TAKEN PLACE FROM ANCIENT DAYS
UNTIL THE PRESENT.

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BROADWAY, CORNER EIGHTEENTH STREET,

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Oct. 6. 1896



ANCIENT EGYPTIAN.

The typical head-dress of ancient Egyptian women is here shown, surmounted by the insignia of those priestesses highest in rank. The head-dress was known as the guinea-hen, and, as a rule, was made of gold; the wings were partly spread to cover the back part of the head. The first of the kind is supposed to have been designed by the Hebrew, Zedikah, who was by far the greatest goldsmith and enameleer in all Egypt.



ANCIENT ASSYRIAN.

This style dates back to at least 884 years before Christ, and from its sumptuous nature we infer that the head-dress, at this time, was one of the main objects in the life of an Assyrian woman. The hair was frizzed at the ends, and in each little curl a diamond or pearl was placed. Over the forehead a diadem was worn, and down the back hung two streamers of longer hair, fastened at the end with little silk tassels.



ANCIENT GRECIAN.

With the Grecians of heroic times pure physical beauty adorned in a discreet manner, independent of ornamentation, was the type of perfection; and the coiffures of Athens were so arranged as to not mar the symmetrical outlines of the head. A simple fillet bound the hair closely over the crown, and sometimes a diadem was worn, as is shown in this example from the Venus Eustephanes. This was always of gold.



ROMAN.

Succeeding the simple fashion of the Republic, the ladies of the Empire frizzed and curled their hair in elaborate manner, adorning it with ornaments of gold, silver, pearls, precious stones, and garlands of flowers. The back hair was imprisoned in a net after the Grecian fashion, the net being embroidered but made so thin as to be transparent. The ladies went bareheaded, as a rule, but sometimes drew the stole or mantle up over the head.



BYZANTINE.

The city of Byzantium was the principal place whence the styles emanated during the time of Constantine. Instead of simple beauty, richness was the main feature. The crown represented was the one worn by Theodora.

R. M. N. 200.



CARTHAGINIAN.

This illustration is taken from a picture of Salammbo, the wife of Hannibal, an accurate description of the head-dress being given in Flaubert's history of her life. Her hair was powdered with gold dust and gathered up in the form of a crown, at times, and, at others, hanging loosely over her shoulders. A diadem of gold was worn to keep her hair in place, as well as a sign of her rank.



BAVARIAN.

Isabelle of Bavaria was very beautiful, and her tastes were followed to the letter; when she came to Paris she created an immense sensation, and a style of head-dress, originated by her, known as "hennin," became very popular. It was at first not so very high, but, as time went on, the ladies of rank kept increasing it in size, until eventually it was often two or three feet tall. Silk, satin, or velvet was the material of which it was made.



SLAVONIC.

In Russia, among the country people, the costumes are of the same style that have been worn there for many centuries, the principal feature being the head-dress, called "tschepotz," which is usually made of a heavy cloth embroidered in gold and ornamented with precious stones, such as rubies, topaz, pearls, sapphires, and, sometimes, diamonds. The example shown is a sort of engraved and gilded crown set with many jewels.



ARABESQUE.

The ladies of Southern Italy and Sicily wear a sort of turban, the style of which is borrowed from the Arabs of Turkey in Asia. It is worn down over the forehead in heavy folds to protect the eyes from the sun, and hangs like a long veil behind. It is always of a deep blue color, and is often decorated with bangles and metal ornaments. The necklace is generally of pearls or coral, and is considered almost a necessary part of the attire.



ASIA MINOR.

The Jews wear a sort of fez which holds the hair down tight. In front, a sort of bangle hanging down in the middle of the forehead is often worn. Over the fez is a long veil flowing over the shoulders like a cape. The finest damasks are woven for its use. The costume has remained unaltered among the Turkish women in Asia for centuries.



IXth AND XIIIth CENTURIES.

During this epoch ladies wore a veil entirely covering the hair and falling over the shoulders, that of the nobility being held on by a crown of jewels, and a brooch at the throat. In the middle of the XIIIth century a hat, which was very large, was worn on the top of the head, together with the chin cloth of the XIIth century. A net made of embroidered silk, decorated with gold and silver, enclosed the hair. Gold threads, also, were braided into the hair of the richer classes.



XIVth CENTURY.

During the XIVth century a huge veil that hung in festoons was worn; at first it was the garb of widows only, but later it became the general head-dress throughout Europe. The idea came from the Arabian habit of covering the entire face, and these guimpes, as they were called, left only the eyes, nose, and mouth uncovered. The veils were made of linen and the best damasks were imported for their manufacture.



LATTER PART XIVth CENTURY.

The style, in vogue at this time, was really a form of dressing the hair with ribbons and a crown, no hat or cap being worn. The hair was twisted, and the twist wound with ribbons, the tresses being brought down over the cheeks and coiled so as to cover the ear entirely. It was a very difficult task to do the hair up in this manner, and hence it was only the rich who adopted this method. The crown was usually heavily jeweled.



EARLY XVth CENTURY.

During this period a coiffure called "es coffon" was often worn with or without a veil; it was a sort of flat cap flaring up on the sides and topped by a low crown. It became a great rage in England in 1410. The veil was made of muslin starched very stiff, highly polished, often reflecting the face of the wearer. The hair was entirely encased in a box-like net made, as a rule, of fine silk, and heavily jeweled and ornamented.



MIDDLE XVth CENTURY.

At this time the "hennin" reached a prodigious height, being made in the form of a cornucopia. The veil was embroidered and very transparent, hanging down in front just a little below the cornucopia, and behind to the waist. The hair was entirely covered except a little curl left in view on the center of the forehead.



EARLY XVth CENTURY.

Louis XI was a very sedate and unpretentious monarch, and cared little for pomp or show of any kind, so during his reign the "hennin" entirely disappeared, and in 1510 a new fashion took its place. A sort of cap, shaped like a Turkish fez, covered with silk, embroidered in gold, was worn on the back of the head. Over this was a starched veil that projected out behind often two or three feet, and was folded as shown in the illustration.



LATE XVth CENTURY.

This head-dress, known in England as a French hood, was, though very simple, a great deal ridiculed from its lack of grace and elegance, and its resemblance to a nun's hood. The hair at that time was curled in rolls and plastered down over the forehead in a little V-shaped point. It was so dressed during the time of Mary Stuart. Generally, a small ruff was worn inside, which was conspicuous, from its contrast with the darker colors of the hood.



CHARLES IX.

During the reign of this monarch the ladies used to wear a sort of cap covering the back of the head only. It was usually made of very heavy cloth, embroidered and ornamented with jewels. The fashion was imported from Italy by Catherine de Medici, and the velvet from her country was the main material from which they were made. A little wire form was worn to keep the hair down over the forehead, as seen in this illustration.



THE BAT.

From its two wings and the peculiar shape of the central part, this coiffure was called "the Bat." It appeared at the time when wigs first began to be worn, and though at first these wigs were very small, they early developed into enormous affairs. The hat was made of many materials and in many forms, generally of velvet, but often of gold cloth embellished with jewels. It was at this period, also, that masks were worn to cover the eyes.



LOUIS XIV.

This head-dress, taking its name from Mlle. De Fontanze, one of the favorites at the royal court, was early adopted in England, and became a general fashion for all Europe at this time. It was built in two or three stories of wire frame, covered with silk ribbons and fine linens and laces. Although it was generally adopted, it was greatly ridiculed for its fantastic outline; it was much like a hood with this strange tower of silks and laces.



LOUIS XV AND XVI.

At the end of the reign of Louis XV and the beginning of that of Louis XVI, the size of the head-dress was enormous; such a mass of hair as was used had never before been seen. The details changed from day to day, and each form took its name from its resemblance to some common article. A grewsome custom was to utilize the hair of dead ancestors.



XVIIIth CENTURY.

An interesting point in relation to the hats at this time is that all the styles were named after American cities, and in France, the Boston and the Philadelphia were the popular hats. The bonnets and hats, both of which were worn at the time, were usually all of straw garnished with very heavy ribbon, which went all around and hung down the back in streamers; sometimes ostrich plumes were used to decorate them.



END XVIIIth CENTURY.

At this period, although the hair was combed low, the bonnet was very high. The hair was arranged in a fashion originated by Marie Antoinette about 1785, with big curls at the side, and usually a chignon, but sometimes cut short at the neck. From the fact that the guillotine was in such general use at this time, and because, before a person was beheaded, the hair was cut off, the style became known as the "Guillotine Coiffure."



LATE LOUIS XVI.

At the end of this reign ladies wore a tall hat something like the silk hat of the men of to-day. They had a very broad brim and high crown and were ornamented with floral decorations, often reaching to such a height that it became necessary to have them fastened on by a mechanical contrivance.



1810.

A head-dress that was a great favorite at this time was a sort of Grecian helmet. It was very simple, but made in a great number of different forms, usually with a very long projecting visor. It was certainly a very trying style of head-dress, tending to add charm to a classic form of beauty, but equally sure to accentuate the deficiencies of less regular features. This is, perhaps, the reason that it did not remain long in fashion.



EMPIRE.

During the reign of Napoleon I, head-dresses were of many fashions, the most usual being, as illustrated, a huge bonnet of silk, with a projecting visor in front and a large feather plume, tied under the chin with a ribbon. The hair was usually cut short, curled and tied back over the crown with velvet bands, in ancient Grecian style.



1830.

The hats of this period were made of straw or of cotton tissue starched stiff, sometimes having a regular botanical garden as an embellishment. They were covered with satin, the outside being of a different color to the inside. Huge bows were worn, tied under the chin.



1850.

This, although the first of the bonnets of modern times, and one that would have been the height of fashion fifty years ago, is worn even to-day. It is graceful and of such a nature that it can be made very rich, trimmed with huge velvet bows, as it usually is. It is made of either felt or velvet, and is tied under the chin; although flowers, and a buckle or pin are sometimes used, ostensibly to hold the bows in place, but they are not a necessity.



1870.

This period marks the introduction of a peculiar hat termed the "Fanchon." It was the first of the style of open, airy hats, which have since been utilized to so great an extent. Physicians at this time raised a great hue and cry about the danger of exposing the head and the liability of contracting colds and other sicknesses. This had much to do with the adoption of this style. The above shows the shape, but modified in material.



1880.

The modern styles are so various that no particular one can be said to be characteristic for any length of time; but some modification of the familiar wide-brimmed "Gainsboro" hat, as shown in this illustration, is always in vogue. It is made of straw, or felt, according to the season, and is trimmed with high ostrich tips and wide bows of ribbon or velvet. A garland of flowers is effectively placed under the brim, against the hair.



1890.

The chic hat, when first in fashion, was frowned upon by that part of society which terms itself conservative. It was said to be "mannish," "unfeminine," and the curses that are to-day heaped upon bloomers were visited upon this sensible bit of head-gear. Since then it has come to be generally accepted and in its many varieties has enjoyed a long popularity. The addition of a bird's wing set to one side, as shown in the cut, adds to its appearance.

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